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Jan 1st, 12:00 AM

Universal Lattice

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Choi, Sun Young, "Universal Lattice" (2017). *International Textile and Apparel Association (ITAA) Annual Conference Proceedings*. 7.
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Universal Lattice

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Keywords: Conceptual/experimental, Surface design

There are grids everywhere, visible and invisible. And the grid of the calendar measures out our days; the Mercator grid wraps the globe. And maybe, extending infinitely out into the universe is a grid of transcendental order- what some psychedelic pioneers have called the Universal Lattice (Johnson, K. 2011).

The peculiar power of the grid, its extraordinarily long life in the specialized space of modern art. An art critic Rosalind Krauss said, the grid is a structure, and one, moreover, that allows a contradiction between the values of science and those of spiritualism to maintain themselves within the consciousness of modernism, or rather its unconscious, as something repressed. The mythic power of grid reminds us of materialism, science or logic and at the same time guides us to belief, illusion or fiction (Krauss, R. 1979).

Paradoxically, the most representative shape of Avant-garde art that pursued originality was grid characteristic of repetition. Grid is an absolutely stagnant status without rank and center. Krauss said that categorical imperative of Avant-garde is originality and that it reveals itself as 'repetition' ironically in the Avant-garde art and its representative form is grid (Krauss, R. 1981).

Grid was an auxiliary device used for depicting an object with perspective in the Renaissance era. However, in the 20th century's modernist art, grid was objectified as the most basic form creating a figure rather than a device for representation. Besides, in the postmodernism, grid 'reference absent and narrative impossible (Krauss, R. 1981)' ensured autonomy of art freed from tradition and custom of the past.

This project was planned with a view to creating a new type of dress independent of tradition and custom of dress by pleating to form a grid and repetition. Repetition performed by the grid must follow the actual and empirical surface of the work. As shown from Rosalind Krauss above, with an act of repetition or replication as the "original" occasion of its usage, the extended life of the grid in the unfolding progression of the work will be one of still more repetition (Krauss, R. 1981). This dress was designed to form a grid in the side by overlapping the radial front and the back created with sun burst pleated transparent polyester organza through a transparent dress form. Meanwhile, radial shapes on the front and the back emphasize a direction spreading to space and express sublimity and infinity.

As for sun ray pleats, organza was cut into 44inch wide and 5 m long, folded into 3/4inch least wide and 1 1/2 inch most wide and heat set. Two pleats made from above were put vertically each, and then both edge sides were folded and each edge was fixed with few stitches. Each radial shape was arranged on the front and the back to drape over shoulders. Furthermore, pleats on the front were fixed with hand stitch in order both holes made from folding to gather in the center front.

Though rigid grid was not realized owing to limits of a flexible textile, this project focused on expressing abstract concepts including the sublimity, illusion and belief escaping from the traditional dress through repetitive pleats and layering of such pleats. Hence, it is expected that this project will give an opportunity

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for re-identifying values of dress as art while expanding an area of fashion design and sharing perspectives on the aesthetic consciousness of this age.

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